Television-Radio Writers' Annual Award

WGA

WRITERS GUILD OF AMERICA, EAST, INC.

Nomination for Writing Achievement

to

Irv Drasnin

whose

"The Guns of Autumn"

has been nominated as the best-written script of 1975 in the category of

Best Documentary, Other Than Current Events, Script

Writers Guild of America

Annual Script Awards

MARCH 25, 1976

Hotel Roosevelt
Grand Ballroom Suite
New York, N.Y.

PROGRAM

Bob Elliott & Ray Goulding
Masters of Ceremonies

Alan King

Marlene Sanders presents the
Second Annual John Merriman Memorial Award
to
James J. Cummins
The American University

1975 WGA Writing Awards

Graphic Artists Award

The Great American Dance Band
Walt Levinsky, Conductor

Cocktails 6:30
Dinner 7:30
Entertainment and
Awards Presentation 9:00

The Nominees

Television and Radio

For the best TV Documentary, current events, script, any length

Howard Stringer
"A Tale of Two Irelands" CBS

Charles West, Alison Owings and Sandor Polster
"Vietnam: A War That is Finished" CBS

Andrew Rooney
"Mr. Rooney Goes to Washington" CBS

Richard Hubert
"World Hunger! Who Will Survive?" PBS

For best TV documentary, other than current events, script, any length

Harry Rasky
"Travels Through Life with Leacock"

Irv Drasnin
"The Guns of Autumn" CBS

Irwin Rosten
"The Incredible Machine (A National Geographic Society Special)" PBS

For best radio documentary script, any length

Norman Morris and William Overend
"American Wisdom" CBS

Norman Morris and Dale Minor
"The American Inheritance" CBS

Mary Gay Taylor
"Teenagers and Birth Control" CBS

For best radio dramatic script, any length

Arnold Moss
"The Third Person" CBS Radio Mystery Theater

Sam Dann
"Goodbye, Karl Eric" CBS Radio Mystery Theater

Robert Juhren
"Someday I'll Find You" CBS Radio Mystery Theater

Elizabeth Pennell
"Fateful Reunion" CBS Radio Mystery Theater

For best news script, television

Sandor Polster, William H. Moran and Carol Ross
"CBS Evening News April 29, 1975" CBS

Sandor Polster, Charles West and Carol Ross
"CBS Evening News April 30, 1975" CBS

For best news script, radio

Gil Longin
"Voices in the Headlines – March 30, 1975" ABC

John Fox
"To Save a City" WINS

Hill Edell
"Voices in the Headlines – September 7, 1975" ABC

For best daytime serial, television

Henry Slesar
"The Edge of Night" ABC

Claire Labine, Paul Avila Mayer, Mary Munisteri and Allan Leicht
"Ryan's Hope" ABC

Pat Falken Smith, William Bell, William Rega, Margaret Stewart, Kay Lenard and Sheri Anderson
"Days of Our Lives" NBC

For best children's script, any type, any length

Yanna Kroyt Brandt
"The Superlative Horse" PBS

William W. Lewis
"Go Away Kid, You Bother Me" NBC

Herbert Baker and Sylvia Fine
"Danny Kaye's 'Look-In' At the Met"
(CBS Young People's Series) CBS

Tony Kayden
"Fawn"

Graphic Artists Award

Gil Cowley
"Pat Collins' Opening" CBS

Emil Sabbione, Jr.
"The Great American History Test" CBS

Hy Bley
"The Triumph and the Tragedy"
ABC Sports

CBS News Graphics Dept.
"This Day and Everyday"

For best original anthology script

Larry Brody
"Test Case" Medical Story NBC

Jack Laird
"One of Our Own" NBC World Premiere

Mel Shavelson
"Valentino" ABC Movie of the Week

Richard & Esther Shapiro
"Sarah T: Portrait of a Teenage Alcoholic"
NBC World Premiere

Jerome Kass
"Queen of the Stardust Ballroom" CBS Special

Nicholas Meyer and Tony Wilson
Story by Nicholas Meyer
"The Night that Panicked America"
ABC Movie of the Week

WRITERS GUILD of AMERICA, East

Newsletter

Vol. 4, No. 6 March, 1976

AWARDS DINNER MARCH 25; Finalists Listed

Counsel Search

A Counsel Search Committee has been interviewing members of legal firms for several months in order to make a recommendation to the Guild Council for the employment of an attorney or a firm of attorneys to represent the Guild, following the death last September of Richard B. Jablow, of Butler, Jablow, and Geller, the Guild, East's only Counsel since its founding in 1954.

Final interviews were held at the Guild office on March 1 and 2, and the Council is scheduled to make its decision at its meeting on March 16. The selection will be announced in the April Newsletter, along with biographical and other data about the attorney or firm selected.

Members of the Counsel Search Committee are: Craig Fisher and Manya Starr, Co-Chairmen, Rift Fournier, Sandy Lechner, Art Wallace, and Loring Mandel.

Minimums Up April 1

Effective April 1, 1976, Writers Guild of America minimums increase 10% in screen, 10% in weekly salaries on variety and question and answer programs, and 15% for all other television programs. Minimums for "qualified writers" in network prime time episodic television go up from $4,500 to $5,000 for 30-minute programs; from $6,400 to $7,400 (story — option — teleplay) for 60-minute programs, and from $9,400 to $10,000 for 90-minute programs.

Alert your agent!

Bulletin

The membership meeting originally set for March 16 has been rescheduled for April 12. Details to follow by mail.

FINAL JUDGING NOW IN PROGRESS; WINNERS TO BE ANNOUNCED AT PARTY IN HOTEL ROOSEVELT

As preparations go forward for the 1976 Annual Writers Guild of America Awards Dinner, to be held on March 25 in the Grand Ballroom of the Roosevelt Hotel, 45th Steet and Madison Avenue, final judges are hard at work selecting the winners to be honored by their fellow-writers for the best scripts written during 1975. The judges are, as always, writers who are active in the fields they are judging, and awards are made in motion pictures, television and radio writing purely on the basis of the scripts submitted.

The Finalists

Here are the finalists selected in preliminary judging for the Writers Guild Annual Awards, winners to be announced at the Awards Dinner in the Grand Ballroom of the Hotel Roosevelt on the evening of March 25:

Best Documentary Script, Current Events — "A Tale of Two Irelands," by Howard Stringer; "Vietnam: A War that is Finished," by Charles West, Alison Owings, and Sandor Polster; "Mr. Rooney Goes to Washington," by Andrew Rooney; and "World Hunger! Who Will Survive," by Dick Hubert.

Best Documentary Script, Other than Current Events — "Travels Through Life with Leacock," by Harry Rasky; "The Guns of Autumn," by Irv Drasnin; and "The Incredible Machine (A National Geographic Society Special)," by Irwin Rosten.

Best Radio Documentary Script — "American Wisdom," by Norman Morris and William Overend; "The American Inheritance," by Norman Morris and Dale Minor; and "Teenagers and Birth Control," by Mary Gay Taylor.

Best Radio Dramatic Script — "The Third Person," by Arnold Moss; "Goodbye, Karl Eric," by Sam Dann; "Someday I'll Find You," by Robert Juhren; and "Fateful Reunion," by Elizabeth Pennell.

Best Spot News Script, Television — CBS Evening News, April 29, 1975, by Sandor Polster, William H. Moran, and Carol Ross; and "CBS Evening News, April 30, 1975," by Sandor Polster,

(Continued on Page 3)

Finalists in the various categories of writing have been selected in preliminary judging, and these are listed in the adjoining column. This year a new category has been added to the list of awards granted by Writers Guild, East, a Graphic Arts Award in honor of new Guild members, the graphic artists at CBS and ABC.

As previously announced, Bob Elliott and Ray Goulding will be joint Masters of Ceremonies for the evening's entertainment and Alan King will bring his own special brand of Establishment-dismembering to the proceedings. Also appearing will be members of NBC's Not Ready for Prime Time Players. Walt Levinsky's Great American Dance Band will, as in past years, provide music.

On the same evening Writers Guild of America, West, will hold its Annual Awards Dinner at the Beverly Hilton Hotel, Beverly Hills, and the winners of the writing awards, which are national in scope, will be announced at the same time as at the New York dinner. Truman Capote will be guest speaker at the Beverly Hilton.

The Second Annual John Merriman Award given in honor of the late President of Writers Guild, East, will go this year to James J. Cummins, who is earning his Master's degree in Broadcast Journalism at The American University, Washington, D. C. Cummins has been selected for the award by the faculty of the Department of Communication at the University. Walter Cronkite, Chairman of the Merriman Award Committee, had been scheduled to make the award

(Continued on Page 3)

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22 West 48th Street
New York, N. Y. 10036

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WRITERS GUILD OF AMERICA, EAST, NEWSLETTER
March, 1976
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The Writers Guild of America, East, Inc., is affiliated with the Writers Guild of America, West, Inc., and is a member of the International Writers Guild.

Close Ups . . .

William Katz is the author of "North Star Crusade," a first novel, published by Putnam on February 25. Publishers Weekly calls it "An effectively sustained nail-biter out of the 'Fail Safe' school of Russian roulette." A U. S. submarine is missing; a Russian submarine is sunk; detente is in trouble . . .

Scheduled for April publication by Little, Brown is *Ted Berkman's* "The Lady and the Law," a biography of international attorney Fanny Holtzmann, who represented Noel Coward, Fred Astaire, George Bernard Shaw, and the government of China. Ted's last book, "To Seize the Passing Dream," about Whistler, won the "Oppie" Award as best biographical novel of 1972 and was published separately in London and in paperback . . .

The Newsletter around the world: a request in the December issue for information about Guild members who are also teachers has brought a response from *Desi Kegl-Bognar*, now in his third year at the University of Ibadan, Nigeria. His main task has been "the development of a Broadcasting and Film program and planning for a studio complex at this independent black Africa's principal university," and this will end in two months. "In the meantime," he continues, "I give workshops at the TV houses (Nigeria has eight at present, all going color), am shooting four short films, and editing two books — The Language of Broadcasting and Film, with international systems, English and metric comparative measures, all news agencies, etc., and the '76 edition of Hungarians in America, a Biographical Directory (the '73 edition was dedicated to Joseph Pulitzer and Bela Bartok) . . . We will be fading out in early April via the West Coast of Africa and I will give a few seminars in the neighboring countries. Then Rome, Calabria, Wiesbaden, Munich, Linz, Vienna, Budapest and back to New York (Westchester) by June." Included in Desi's letter is a photograph showing him meeting "with the new Documentary Film Production Unit at NBC-TV to discuss film production techniques" — NBC in this instance being the Nigerian Broadcasting Corporation . . .

And still another WGA teacher: *Louis Adelman,* Marymount College, Manhattan . . .

Mary R. Brown has been voted "Media Woman of the Ye ar" by the Metropolitan New York Chapter of the National Association of Media Women, the award having been presented at Medgar Evers College in Brooklyn on February 28. Ms. Brown, formerly with ABC-TV News, is now producer of corporate TV advertisements for IBM; her first commercial for IBM, "Navajo," won First Prize in the "Image Building" category at the 1975 U. S. Television Commercials Festival, the largest event devoted exclusively to yearly selection and recognition of United States and Canadian commercials . . .

Further Public Broadcast Negotiations

Wtih negotiations between the Guild and WNET/Channel 13, as well as those involving Children's Television Workshop, successfully concluded, Guild negotiators, headed by Leonard Wasser, Executive Director, have turned their attention to other public broadcasting stations involved in production of programs.

A meeting has been scheduled for March 10 at the Guild office with representatives of Station WGBH, Boston, Station WQED, Pittsburgh, and Station WETA, Washington, D. C. The three stations have expressed a desire to carry on negotiations with the Guild together, rather than separately, and the Guild has agreed.

Further details will appear in the Newsletter as they become available.

Still Missing . . .

The Guild office continues to hold a residual check for DeWitt Copp, a one-time employee of ABC. Anyone with information about his whereabouts is requested to call Sylvia Williams at the Guild, 212-575-5060.

Welcome to New Members

June T. Barfield
Randolph A. Braithwaite
Joanna Brent
Jo Giese Brown
Chevy Chase
Barry Hurd
Timothy Lee
Donald G. McCallion, Jr.
Madeline Nelson
Deborah Stoddard
Paul L. Zimmerman

Finalists Listed . . .

(Continued from Page 1)

Charles West, and Carol Ross.

Best Spot News Script, Radio — "Voices in the Headlines," by Gil Longin; "To Save a City," by John Fox; and "Voices in the Headlines," by Hill Edell.

Best Daytime Serial — "The Edge of Night," by Henry Slesar; "Ryan's Hope," by Claire Labine, Paul Mayer, Mary Munisteri, and Allen Leicht; and "Days of Our Lives," by Pat Falken Smith, William Bell, William Rega, Margaret Stewart, Kay Lenard, and Sheri Anderson.

Best Children's Script — "The Superlative Horse," by Yanna Brandt; "Go Away Kid, You Bother Me," by W. W. Lewis; "Fawn," by Tony Kayden; and "Danny Kaye's 'Look-In' at the Met," by Herbert Baker and Sylvia Fine.

Best Anthology Script, TV, Original, Any Length — "Test Case," by Larry Brody; "One of Our Own," by Jack Laird; "Valentino," by Melville Shavelson; "Sara T: Portrait of a Teenage Alcoholic," by Richard and Esther Shapiro; "Queen of the Stardust Ballroom," by Jerome Kass; and "The Night That Panicked America," by Nicholas Meyer and Tony Wilson, story by Nicholas Meyer.

Best Anthology Script, TV, Adaptation, Any Length — "My Father's House," by David Seltzer and David Sontag, based on novel by Philip Kunhardt, Jr.; "Hustling," by Fay Kanin, based on book by Gail Sheehy; "Fear on Trial," by David Rintels, based on book by John Henry Faulk; "A Girl Named Sooner," by Suzanne Clauser, based on book by Suzanne Clauser; and "Hey, I'm Alive," by Rita Lakin, based on book by Helen Kabin with Beth Day.

Best TV Dramatic Episodic Script, Any Length — "The Good Luck Bomber," Kojak, by Raymond Brenner; "The Woman," The Waltons, by Hindi Brooks; "The Empty Weapon," Police Story, by Sean Baine; "Prior Consent," The Law, by Arthur Ross, story by Stephen Kandel; "Web of Lies," Streets of San Francisco, by Leonard Kantor; and "The Busters," Gunsmoke, by Jim Byrnes.

Best TV Comedy Episodic Script, Any Length — "Welcome to Korea," M*A*S*H, by Everett Greenbaum, Jim Fritzell, and Larry Gelbart; "Archie the Hero," All in the Family, by Lou Derman and Bill Davenport; "Ida's Doctor," Rhoda, by Coleman Mitchell and Geoffrey Neigher; "Big Mac," M*A*S*H, by Laurence Marks; "Edie Gets Married," Mary Tyler Moore, by Bob Ellison; and "Chuckles Bites the Dust," Mary Tyler Moore, by David Lloyd.

Best TV Variety, Musical or Comedy, Any Length — "Lily Tomlin Show, with John Byner," by Jane Wagner, Lorne Michaels, Anne Elder, Christopher Guest, Earle Pomerantz, Jim Rusk, Lily Tomlin, Rod Warren, and George Yanok; "Lily, with Richard Dreyfuss," by Sybil Adelman, Barbara Gallagher, Gloria Banta, Pat Nardo, Stuart Birnbaum, Matt Neuman, Lorne Michaels, Marilyn Miller, Earle Pomerantz, Rosie Rothschild, Lily Tomlin, and Jane Wagner; "Julie — My Favorite Things," by Frank Waldbaum, Bob Wells, and Blake Edwards; "Smothers Brothers, with Cloris Leachman," by Mason Williams, Rod Warren, Mickey Rose, Ray Jessel, Jim Mulligan, James Arnstein, Robert Illes, Chevy Chase, Pat Proft, Kenny Solms, and Gail Parent; and "NBC's Saturday Night, with George Carlin," by Anne Beatts, Chevy Chase, Al Franken, Tom Davis, Lorne Michaels, Rosie Michaels, Michael O'Donoghue, Tom Schiller, and Alan Zweibel.

Best Motion Picture Comedy Written Directly for the Screen — "Hearts of the West" by Rob Thompson; "Love and Death," by Woody Allen; "The Return of the Pink Panther," by Frank Waldman and Blake Edwards; "Shampoo," by Robert Towne and Warren Beatty; and "Smile," by Jerry Belson.

Best Motion Picture Comedy Adapted from Another Medium — "Hester Street," screenplay by Joan Micklin Silver, from the novel, "Yekl," by Abraham Cahan; "Prisoner of Second Avenue" and "The Sunshine Boys," screenplays by Neil Simon from his plays.

Best Motion Picture Drama Written Directly for the Screen — "Dog Day Afternoon," by Frank Pierson; "French Connection II," by Alexander Jacobs and Robert and Laurie Dillon, story by the Dillons; "Nashville," by Joan Tewksbury; and "The Wind and the Lion," by John Milius.

Best Motion Picture Drama Adapted from Another Medium — "Barry Lyndon," by Stanley Kubrick, from the novel by William Makepeace Thackeray; "One Flew Over the Cuckoo's Nest," by Lawrence Hauben and Bo Goldman, from the novel by Ken Kesey; "Jaws," by Peter Benchley and Carl Gottlieb, from the novel by Benchley; and "The Man Who Would Be King," by John Huston and Gladys Hill, from the story by Rudyard Kipling.

Graphic Arts Award — Finalists to be announced.

Awards Night . . .

(Continued from Page 1)

to Cummins, but will be on assignment on the night of the dinner, and the presentation will be made by Marlene Sanders, Vice-President, TV Documentaries, American Broadcasting Company. The Merriman Award is the only one of the evening that carries a stipend, this year in the amount of $500 to assist the winner in the pursuit of his studies, with the funds coming from the John Merriman Memorial Fund.

At this writing, reservations for the Awards Dinner are arriving in large numbers, justifying the move this year to larger accommodations in the Grand Ballroom of the Roosevelt Hotel. Craig Fisher, Chairman of the Awards Committee, urges all members who have not yet made reservations to do so at once. Further details will be found on the back page of this issue of the Newsletter.

HUMANITAS Colloquium Set

The Human Family Institute, Pacific Palisades, California, will join Writers Guild, East, in a colloquium to be held at the Guild offices on Saturday afternoon, April 10, 2 to 4:30. The theme of the discussion will be: "The television Writer's role in portraying the human condition in sensitive, honest, and compelling terms."

The Institute awards the HUMANITAS prizes each year for teleplays broadcast over commercial television networks in prime time which "most fully communicate human values and bring the insights of the Judaic-Christian vision of the human condition to bear on contemporary life."

Dr. James A. Brown, Executive Director of the Human Family Institute, will be present at the colloquium.

BACK ISSUE MAGAZINES

Over 200 Titles. 1890 to 1976: Time, Life, Look, Ebony, Newsweek, Fortune, Post, People, Esquire, Playboy, Holiday, Oui, Ms., Gourmet, Vogue, Harpers, Antiques, Art, Movies, Cosmopolitan, Viva, Western, Detective, Sci-Fi, Pulps, Cars, Trains, Sports, Photo, etc. Send stamped envelope w/issue date for price and free list.

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Quote Unquote . . .

Gore Vidal on his new film project, which he is calling "Gore Vidal's Caligula":

"I decided to strike a blow for the writer and against the idea that the director is the sole *auteur* of a film. Some are — Fellini, Bergman. But most directors are parasites, peculiarly dependent on the talents of writers whose names they very rarely reveal to the press."

— Time, 3/1/76

* * *

Jimmie Walker of the "Good Times" TV program:

"If you want to give credit to someone for the show being successful, then give credit to the writers. They're the moving force behind it."

— In an interview

(The "Good Times" writers include Eric Monte, Mike Evans, and Norman Lear, creators of the series, John Donley, Kurt Taylor, Bob Peete, Lou Derman, Bill Davenport, Jack Elison, Norman Paul, Roger Shulman, John Baskin, and others whose names were unavailable at press time, and to whom the Newsletter extends its apologies for their omission. When rounded up, they will appear later.)

— Submitted by Richard Hanser

The February issue of the Newsletter was delayed because of an unfortunate accident in the print shop. That it got out at all depended largely on the kindness of strangers — and friends — to whom we express our thanks.

Join Your Friends **Honor Your Colleagues**

WRITERS GUILD OF AMERICA, EAST, INC.

invites you to the

ANNUAL WRITERS GUILD SCRIPT AWARDS

MARCH 25, 1976

ALAN KING

BOB ELLIOTT and RAY GOULDING

NOT READY FOR PRIME TIME PLAYERS

Grand Ballroom Suite
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New York City

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Buffet Supper
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Dress Optional

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WRITERS GUILD of AMERICA, East

Newsletter

Vol. 4, No. 7 APRIL, 1976

Jerome B. Lurie Selected As New Guild Counsel

Jerome B. Lurie, of the firm of Cohn, Glickstein, Lurie, Ostrin and Lubell, has been selected as the new Counsel to Writers Guild of America, East, to replace the late Richard B. Jablow, following a long and detailed search by a Counsel Committee and approval by the Guild Council on March 16. The Constitution of the Guild requires approval by the membership, and the selection of the firm with Mr. Lurie as the partner primarily responsible to the Guild, will be presented at the membership meeting on April 12.

Mr. Lurie, a graduate of C.C.N.Y. with a law degree from New York University, has spent his entire legal career in labor law. His first job was with the pioneer labor firm of Boudin, Cohn and Glickstein, from which the present firm evolved. He now represents Actors Equity and the Newspaper Guild, among other union clients, and represents a number of writers, including Guild members, as well as actors, on a personal basis.

The new Counsel has already undertaken to familiarize himself with the Guild's problems.

The offices of Cohn, Glickstein, Lurie, Ostrin and Lubell are at 1370 Avenue of the Americas, New York N. Y. 10019.

Bulletin

On March 24, United States District Court Judge Harry Pregerson in Los Angeles *denied* a motion by the William Morris Agency for a preliminary injunction against Writers Guild of America that would have declared the Writers Guild of America/Artists' Manager Basic Agreement of 1975 invalid under federal anti-trust laws. Further details on this victory by the Guild as they become available.

WRITERS GUILD 1975 ANNUAL AWARDS PRESENTED AT DINNER PARTIES IN N.Y. AND L.A.

Members of Writers Guild of America, East, and their guests, numbering 400 altogether, jammed the Grand Ballroom Suite of the Roosevelt Hotel in New York on the evening of March 25 for the Writers Guild Annual Awards Dinner, honoring writers whose scripts produced in 1975 were judged best in various categories of motion picture, television, and radio.

On the same evening a Dinner-Dance was being held in the Ballroom of the Beverly Hilton Hotel in Beverly Hills by Writers Guild of America, West, where the awards, national in scope, were also being announced to a capacity crowd.

The Winners

Here are the winners of the Writers Guild of America Awards for Scripts produced in 1975:

Best Documentary Script, Current Events Television: Andrew Rooney, "Mr. Rooney Goes to Washington."

Best Documentary Script, Other than Current Events, Television: Irv Drasnin, "The Guns of Autumn."

Best Documentary Script, Radio: Norman Morris and Dale Minor, "The American Inheritance."

Best Dramatic Script, Radio: Sam Dann, "Goodbye, Karl Eric."

Best News Script, Television: Sandor Polster, William H. Moran, and Carol Ross, "CBS Evening News, April 29, 1975."

Best News Script Radio: Hill Edell, "Voices in the Headlines, September 7, 1975."

Best Daytime Serial: Claire Labine, Paul Avila Mayer, Mary Munisteri, and Allan Leicht, "Ryan's Hope."

Best Children's Script: Yanna Brandt, "The Superlative Horse."

Graphic Artists' Award: Emil Sabbione, Jr., "The Great American History Test."

(Continued on Page 3)

Names of the winners appear in the adjoining column.

Loring Mandel, President of Writers Guild, East, welcomed those in attendance at the New York dinner, then introduced Bob Elliott and Ray Goulding (Bob and Ray) who served as joint Masters of Ceremonies, in addition to performing three hilarious sketches from their Broadway show, "The Two and Only."

Alan King convulsed the audience with his barbs at network standards-and-practices, and followed with an impassioned plea to bring television production back to New York, where it all started and where, he insisted, it belongs.

Marlene Sanders, Vice-President, ABC Documentaries, presented the Second Annual John Merriman Memorial Award to James J. Cummins, who is studying for a Master's Degree in Broadcast Journalism at the American University in Washington, D. C. This award carried a stipend of $500 from the John Merriman Memorial Fund to help the recipient in furthering his studies, and is given in honor of the late President of Writers Guild, East. Mr. Cummins was selected for the award by the faculty of the Department of Communication at the American University.

Walt Levinsky's Great American Dance Band provided music for dancing during the evening.

Gore Vidal was the speaker at the Beverly Hilton dinner, replacing Truman Capote, who was forced to withdraw because of illness. In addition to the writing awards, which are national in scope, Writers Guild, West, honored

(Continued on Page 4)

The April meeting of the WGA, East, Council will be held at the Guild office at noon on April 12. The May meeting will be held at noon on May 20.

Members are invited to attend Council meetings as observers, but, because of limited space, are urged to call the office in advance to make sure there will be room.

Writers Guild of America, East, Inc.
22 West 48th Street
New York, N. Y. 10036

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WRITERS GUILD OF AMERICA, EAST, NEWSLETTER
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The Writers Guild of America, East, Inc., is affiliated with the Writers Guild of America, West, Inc., and is a member of the International Writers Guild.

WNET and CTW Agreements in Summary

As noted in earlier issues of the newsletter, the Guild has reached final agreement with Station WNET/Channel 13 and the Children's Television Workshop for the representation of writers, and the agreements have been signed and executed.

What follows are brief summaries of some of the more important elements of the agreements, with details of rates of compensation to appear at a later date:

At WNET the agreement covers writing for dramatic, variety, and the magazine type of programming; it establishes minimum fees for each category and time length, fees for renewal of license to broadcast following the expiration of the first three-year license of four showings, and fees for foreign broadcast and for audio-visual uses; it recognizes the Guild's exclusive jurisdiction in the granting of writing credit; for a period not to exceed two years it excludes documentary writing, but no later than two years from the signing of the agreement, the station will negotiate with the Guild for documentaries.

At the Children's Television Workshop, writing for all types of programming is covered, but for a period not to exceed two years "The Electric Company" and "Sesame Street" are excluded, along with staff writers (no staff writers are currently employed); at the end of the two-year period the Workshop must negotiate with the Guild for a collective bargaining agreement for the excepted categories; rates have been established in covered areas including rates for license renewal, foreign broadcast, and audio-visual uses; and the Guild is recognized as having exclusive jurisdiction in the granting of writng credits.

The Guild now has two agreements with the Workshop, having concluded an earlier one with CTW Productions, Inc., the commercial arm of the Workshop, which utilizes the 1973 Theatrical and Television Basic Agreement. Any script written under the 1975 agreement (intended for public broadcasting) which instead appears on commercial television will be subject to the terms of the 1973 commercial agreement.

Both agreements contain provisions for consultation with the writer on decisions regarding casting of principal performers.

Close Ups . . .

Jerome Coopersmith's play, "Eleanor," has just been awarded first prize in the S. Elizabeth Pope Playwriting Contest at Massachusetts State Collegs, Bridgewater, Mass. The prize consists of $1000 in cash, and a production of the play at the college in the fall of 1976 . . .

Arthur Rabin has been named a Consultant to the National Endowment for the Humanities Media Program . . .

From the WGA, West, April Newsletter: "WGAe's dep. exec. dir *Elihu Winer* has translated and adapted an album called 'An Evening with Anton Chekhov.' It's a Listening Library release . . ."

William M. Green's fourth book, "See How They Run," just out from Bobbs-Merrill. Library Journal calls it, "A lively political thriller often too close to the truth for comfort . . ."

Save With Your WGA,E Federal Credit Union

Writers Guild East Federal Credit Union has two main functions in its service to its membership: savings and loans. The value of its loan function should be obvious. Writers may borrow from the Credit Union with a minimum of the hassle involved in borrowing from other sources, and at lower rates of interest.

The savings function is just as important, for without the investment in shares by members, money for loans, on which the Union collects interest, is simply not available in proper quantities. The equation is simple: money invested equals money for loans equals interest returned equals profits for dividends.

There will definitely be a dividend by the Credit Union paid on July 1. To participate in this dividend, invest *now*. The amount of the dividends, to be determined later, will be in a range comparable to that of savings bank interest.

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SOME THINGS YOU SHOULD KNOW ABOUT YOUR GUILD — BUT PROBABLY DON'T

(The following article by Michael H. Franklin, Executive Director of Writers Guild, West, was written for the March issue of the Guild, West, Newsletter. The information it contains should be of great interest to members of the Guild East, as well. Ed.)

A recent Bull Session held at the Guild on the subject "How to Insure That What You Write Will Be What You See" convinced me that the membership at large is not sufficiently informed about the Guild and many other relevant industry matters.

One of the panelists (panelist no. 1) a well-known screen and TV writer, said, "I don't know why Writers Guild East has a contract under which the writer's work cannot be changed and the Writers Guild West has no such contract. Writers Guild West has been derelict." As many of you know, the Guild's contract East and West is negotiated together and, of course, is the same contract. The panelist mistakenly believed that the Dramatists Guild contract was that tof Writers Guild East.

The Dramatists Guild has not had a contract as a Guild with producers ever since the Ring vs. Spina case which invalidated the contract (negotiated by the Dramatists Guild with the producers) on anti-trust grounds. The dramatists are independent contractors, not employees, and do not have the protection of the National Labor Relations Act. The Dramatists Guild is not a union and does not have a labor union's exemption under the anti-trust laws. What exists today and has for many years is a Dramatists Guild recommended contract form which most producers of first-class productions on Broadway choose to sign and other producers of off-Broadway productions do not. Ultimately whether the producer decides to sign what is called a "Dramatists Guild contract" depends upon the bargaining strength of the individual dramatist.

The Writers Guild of America, the recognized union of employees who write literary material in the motion picture, TV and radio industries, cannot legally eliminate the right of the employer to direct and control the performance of the writer's service. The matter of direction and control is the essence of the employment relationship. If that is eliminated there is no employment relationship and without the employment relationship, there is no basis for a union under the NLRA.

It would be appropriate and there would be no constraint against the Guild achieving other elements of "control." Examples: retention of copyright; the right to require an employer to consult the writer as to casting; the right of the first writer to insist that no other writer work on his material and reserve the right to make any and all changes the employer wants to have made; the right to be present on the set, et al. Some of these elements of control are in the Guild contract with KCET and I am certain we will include them in our next industry negotiations.

Another panel member (panelist no. 2) said, on the subject of pseudonyms "Be sure to protect your right to use a pseudonym because if you don't have that right in your employment agreement then you cannot use a pseudonym." Panelist no. 1, not to be outdone, followed this up with the following remark about pseudonyms: "This is one of the many, many instances where the legal department of the Writers Guild leaves us high and dry. We ought to call it the Lawyers Writers Guild. They make us third-class citizens."

The fact, as many of you know, is that a writer has the right under the Guild's Credits Manual to use a pseudonym under certain circumstances. The curcumstance arises if the writer believes his material has been mutilated. The Guild rule requires that a pseudonym be registered at the Guild prior to the time of requesting its use.

What panelists 1 and 2 mistakenly referred to is the right on the part of the production company to insist that the writer use his or her true name, if the writer in fact is entitled to credit. Frequently production companies have no objection to the writer's use of a pseudonym and, in many instances, as we all know, many writers use pseudonyms. On the other hand, part of the consideration flowing to an employer, when he employs a prominent screen or TV writer, is the use of that writer's name in advertising and publicity. Accordingly, it may be necessary for the individual writer to negotiate in his contract the absolute right to use a pseudonym if he chooses to do so.

In the 1973 negotiations, the WGA sought to obtain the absolute right for the individua writer to use a pseudonym. We were not successful in that negotiation and did not achieve that right. The essence of the employer's position was that the writer should take his name off the picture rather than use a pseudonym. We sought to have the pseudonym right so as to protect residual rights. The argument from the company was: that if the writer did not think enough of his work to have his name on it, then he should not have the right to receive monies from the residual use of the picture. We do not agree and we will try again.

Panelist no. 2 said that in 1959, '60, '61 and '62 on two very successful network series the writers were paid $5,000 for one-hour shows. Panelist no. 1 commented that such facts show that the Guild has done a terrible job in raising the minimums. The facts are that panelist no. 2 was in error. Panelist no. 2 probably forgot how much money was paid in those days. Most of the writers who were working on those two particular very successful series were receiving $3,500. $4,000, $4,250 and in '61-'62 up to $4,500, in some instances. Most writers were getting much less on other less successful series. Guild minimum in those days (1960) was $2,200 for one-hour story and teleplay. Qualified writers today are getting, because of the Guild MBA, a minimum of $6,400 (one-hour shows), soon to move to $7,400(story with option for teleplay on April 1), a percentage increase of 236%.

A writer in the audience, responding to panelist no. 1's statement that the Guild is not responsive to its members, said, "I don't feel the Guild is behind the writer at all. I wrote a pilot script, the agent submitted it to several different studios. Without making a deal with me, one of the production companies used my script. The attorney at the Guild tells me that what happened is plagiarism and the Guild won't do anything about it."

The fact, as many of you know, is that the Guild does not get involved in plagiarism matters. The Guild's collective bargaining agreement affords to it the right to enforce contracts which are breached or otherwise violated. Plagiarism is a tort, not a contractual violation, and frequently it is the alleged tort of one writer against another writer who denies any plagiarism.

It is possible for the Guild to negotiate with employers the right to take action in plagiarism matters. But then the question would be whether that is wise Guild policy. I do not think it is because: first, every plagiarism action involves one writer against another writer; second, the legal costs of litigating or arbitrating plagiarism matters would be enormous and would seriously detract from Guild efforts in other areas much more relevant to Guild concerns. I think the answer might be for the Guild to arrange for a kind of group legal policy for members interested in such protection. We will look into that possibility.

MICHAEL H. FRANKLIN
Executive Director,
Writers Guild of America, West

The Winners . . .

(Continued from Page 1)

Best Original Anthology Script, Television: Jerome Kass, "Queen of the Stardust Ballroom."

Best Anthology Script Adapted from Another Source, Television: A tie — Fay Kanin, "Hustling," from the book by Gail Sheehy; and David W. Rintels, "Fear on Trial," based on the book by John Henry Faulk.

Best Dramatic Episodic Script, Television: Arthur Ross, story by Stephen Kandel, "Prior Consent," The Law.

Best Comedy Episodic Script, Television: Everett Greenbaum, Jim Fritzell, and Larry Gelbart, "Welcome to Korea," M*A*S*H.

Best Variety Script, Television: Sybil Adelman, Barbara Gallagher, Gloria Banta, Pat Nardo, Stuart Birnbaum, Matt Neuman, Lorne Michaels, Marilyn Miller, Earl Pomerantz, Rosie Ruthchild, Lily Tomlin, and Jane Wagner, "Lilly," (2/21/75, with guest star Richard Dreyfuss).

Best American Motion Picture Comedy Written Directly for the Screen: Robert Towne and Warren Beatty, "Shampoo."

Best American Motion Picture Comedy Adapted from Another Medium: Neil Simon, from a play by Neil Simon, "The Sunshine Boys."

Best American Motion Picture Drama Written Directly for the Screen: Frank Pierson, "Dog Day Afternoon."

Best American Motion Picture Drama Adapted from Another Medium: Laurence Hauben and Bo Goldman, from the novel by Ken Kesey, "One Flew Over the Cuckoo's Nest."

Awards Dinner . . .

(Continued from Page 1)

the following writers: Michael Wilson won the Laurel Award for career screen writing achievement; the newly created Laurel Award for career television writing was given posthumously to Rod Serling; Winston Miller won the Valentine Davies Award given writers "whose contributions to the motion picture community brought honor and dignity to writers everywhere; and William Ludwig received the Morgan Cox Award "for outstanding Guild service."

Guild Lecture Series

The Guild staff is preparing a Lecture Series for members to be held in late May, at which all facets of the Guild's operation will be presented and discussed, in an effort to inform the membership on how the Guild works for them, and, more important, on how they can improve the Guild by serving it.

The Series will be held at the Guild office.

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Strike List . . .

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CIEM, INC.
Alfred Choy
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ALFRED CHOY

HALAMA ENTERPRISES, INC.
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Peter Traynor

CHARLES MANN aka CHUCK MANN
dba Cinema West Productions & Associates
dba Cinema West Productions & Associates, Inc.
aka Cinema West Productions

MOVIE PEOPLE, INC.
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* * *

Please REMOVE from Unfair List:

SAL MINEO (Deceased 2/12/76) and his companies
Sal Marco Productions
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GEORGE BREAKSTON (deceased)

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Diego Echeverria
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Delane "Mike" Gavin
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